

# Te Awahou-Nieuwe Stroom Design Brief

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Prepared for Horowhenua District Council and Te Awahou-Nieuwe Stroom Trust  
May 2014

## *Te Awahou-Nieuwe Stroom*

*Ko tenei wahi tuāhina o te taunga whiri o te matauranga me nga Tangata katoa I te mana me nga whakaroa nui.*

*Dit is onze plek, waar culturen en kennis zich samenweven onder de mensen, met visie en trots.*

*This is our place, where people weave cultures and knowledge with vision and pride.*

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## HISTORY OF THIS PROJECT



## Background

In September 2013, Horowhenua District Council approved a business case recommending Council purchases the Mitre 10 building in Foxton and adopts a staged approach in the development of Te Awahou-Nieuwe Stroom.<sup>1</sup>

“Te Awahou will be developed to provide Foxton’s library, a Council Service Centre, sub-regional Visitor Information Centre, community exhibition area and meeting rooms, as well as create a technology hub for local residents, businesses and visitors. Tourist attractions will also have the opportunity to be housed at Te Awahou including the National Dutch Museum, Iwi gallery, Maori Battalion History, Manawatu Estuary Information, Foxton history including flax and movies. Provision will be made to have these attractions as part of Te Awahou but will be subject to funding from stakeholder groups such as the Dutch Connection Trust, Te Awahou Nieuwe Stroom Trust and Te Taitou Maori o Te Awahou.”

*Horowhenua District Council Media Release, 9 September 2013*

In 2007, Te Awahou Maori Women’s Welfare League, in collaboration with other members of the Foxton community, organised an exhibition celebrating the life and work of Rangimahora Reihana-Mete. After that successful exhibition it was decided by the League that a museum was needed to house her work and tell stories of the local Maori community. In the same year, 11 Netherlands Societies from throughout the country selected Foxton, near the De Molen windmill, as an appropriate location for their Dutch Connection Museum.

In 2008, representatives from Tangata Whenua in the Foxton area and the Dutch Connection Museum Trust met at Motuiti Marae and agreed in principle to work together to help establish a multi-purpose facility in Foxton – a home to a Maori Arts and Crafts Museum Centre as well as the Dutch Museum. At this time it was also suggested that the facility should include and promote a range of other initiatives including library, council and community services. In 2009 the Dutch Connection Trust and the local Maori community submitted a joint proposal for the site of the museums and extended facilities to Horowhenua District Council.

In September 2010 the Te Awahou-Nieuwe Stroom Trust was formed as an entity to manage the establishment and operation of the proposed multi-purpose culture and heritage centre in Foxton.

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<sup>1</sup> This business case may be accessed at: [http://www.horowhenua.govt.nz/Documents/Agendas and Minutes/Business Case Te Awahou Nieuwe Stroom Project.pdf](http://www.horowhenua.govt.nz/Documents/Agendas%20and%20Minutes/Business%20Case%20Te%20Awahou%20Nieuwe%20Stroom%20Project.pdf)

## The Te Awahou-Nieuwe Stroom Trust

The six settlers of the Te Awahou-Nieuwe Stroom Trust (TANS) are:

- Te Taitoa Maori o Te Awahou
- Dutch Connection Museum Trust
- Horowhenua District Council
- Te Horowhenua Trust (formerly Horowhenua Library Trust)
- Save Our River Trust
- Flax Stripper Museum Trust

The purposes of TANS, as documented in the Trust Deed, are:

- To establish, promote, maintain and develop the facility and provide any or all of the following services: a Maori arts and craft museum and gallery; a national Dutch museum; spaces that reflect the historical, cultural and ecological significance of Foxton and the Horowhenua district and its immediate environment; a library and library services; information services for the local community and visitors; a facility for community events and activities (including meeting facilities); and to facilitate the continuance and development of the Foxton Flax Stripper Museum Trust; and to facilitate the continuance and development of the Whare Manaaki; and support services for any of the above
- To ensure the facility functions as a valued resource and community asset available and accessible to members of the Horowhenua community as well as to the wider community of New Zealand
- To recognise the facility's location in Foxton and the wider Horowhenua, taking into consideration the wider community and regional focus and the effects the facility will have on these
- To promote a healthy and physically active lifestyle through the restoration of the Manawatu River Loop, the development of the flax wetlands, walkways and the river port
- To support and provide an environment in which the existing Flax Stripper Museum, De Molen windmill Trust and Whare Manaaki will flourish and flourish
- To promote and support any other charitable purposes within the Horowhenua District<sup>2</sup>

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<sup>2</sup> The Trust Deed can be accessed at <http://www.dutchconnection.org.nz/media/7195/tans-te-awahou-nieuwe-stroom-trust-deed-final-version.pdf>

## THE VISION AND THE CONCEPT

*Ko tenei wahi tūpuna o te tauiira whiri o te matauranga me nga Tangata katoa I te mana me nga whakaaro mi.*

*Dit is onze plek, waar culturen en kennis zich samenbrengen onder de mensen, met visie en trots.*

*This is our place, where people weave cultures and knowledge with vision and pride.*



**Te Awahou-Nieuwe Stroom**

**A world class shared space telling the stories of cultures once a world apart, now brought together in the Horowhenua**

Foxton & the Te Awahou-Nieuwe Stroom site are at the water's edge, beside an historic river port, a to be rejuvenated Manawatu River loop, & unique flax wetlands. Amongst the stories to be told are those of Tangata Whenua in the Horowhenua, the flax industry & the Dutch Community in New Zealand.

Cultural	Heritage	Discovery	Environment	Civic Centre
Community	World-class experience	Tourism	Growth & development	Multi-purpose
Supporting the wider aims for the economic, environmental and social development of Foxton, Horowhenua District & Manawatu Region.				
Celebrations of local Maori history & culture				
National celebrations of Dutch culture & heritage				
Community services & support				
Restoration of the Manawatu River loop				
			Foxton town centre improvement & development	
			Enhancement of the estuary & wetlands	
			Development of walkways through wetlands	



**Woven & connected experiences, services & information: Professionally delivered from well-used multi-purpose spaces that are shared, flexible & changeable**

Exhibitions & galleries, static & working displays, information resources, lounges, workshop & learning spaces, meeting & function spaces, café & retail, local & tourist services, performance & demonstration areas – all in one place

Te Awahou-Nieuwe Stroom	Foxton area	Horowhenua District	Manawatu Region	New Zealand
One team of multi-skilled customer service professionals, lead by an experienced manager & supported by specialist contractors	One well coordinated team of knowledgeable volunteers – Friends of Te Awahou-Nieuwe Stroom	Enriched by integrated art & crafts, wifi & technology experiences, digital & hard copy information, displays & interactive experiences, social opportunities, recreation resources, & live performance	Open each day of the week, easy to access, & well connected to everything else – convenient for locals and visitors alike	
Te Awahou-Nieuwe Stroom Trust; Te Taioa Maori o Te Awahou; Dutch Connection Museum Trust; Horowhenua District Council; Te Horowhenua Trust; Save Our River Trust; & Flax Stripper Museum Trust				

*Woven and connected experiences, services and information – professionally delivered from well-used multi-purpose spaces that are shared, flexible and changeable?*

The next step in the process of developing this integrated cultural, community and service facility has been to develop this design brief.

Following Horowhenua District Council's decision in September 2013 to adopt a staged approach to the construction, fitout and landscaping, various stakeholders reconfirmed their key requirements for Te Awahou-Nieuwe Stroom. The total space requested by these stakeholders equates to approximately 2,230 m<sup>2</sup>. The Mitre 10 building currently has floor space of approximately 1,450m<sup>2</sup>.

(The requirements, as noted by the stakeholders, are including in the third section of this brief.)

A staged approach would see:

- Stage 1 - Library, Visitor Information Centre, Service Centre, meeting rooms, technology and display
- Stage 2 - Landscaping and courtyard
- Stage 3 – Exhibition space, Iwi Gallery and Dutch Museum

The approach of this brief has been to take the long view – anticipating what the users may experience perhaps not immediately, but in a year or two. How much, exactly, is achieved in Stage 1 is dependent on the funding secured by the various stakeholders and their willingness to embrace a more fluid, and less compartmentalised, model. Obviously a key design challenge, in addition to creating an affordable design, will be to accommodate the staged construction and fitout and maintain the unique concept that is established from the project start.

We require a layout solution, and an affordable architectural proposition, that reflects the interactivity and intersection of spaces that are, in the main, not fixed, closed or permanent.

The weaving of the harakeke - connections and relationships

The flow of the water – movement and change

The movement of the tide – spaces changing to respond to the day or week's programme



### Three key interpretations of the space

#### **Open, flexible space:**

We have many functions to fit (in the most affordable yet effective way) within the Mitre 10 space (approximately 1,450m<sup>2</sup>). We believe that this can be achieved if most of the floor area is treated as shared open space. We imagine that we will have the ability to easily shift most of the elements to transform the space and therefore accommodate different experiences. We expect that approximately 700m<sup>2</sup>, or 50% of Te Awahou-Nieuwe Stroom, will make up the 'open, flexible space'.

- Where we can push, pull, drop, place, add, suspend or project – to alter the shape, size or layout
- The transformation of the Mitre 10 building into a world class multi-functional facility is stunning yet simple, straightforward and affordable

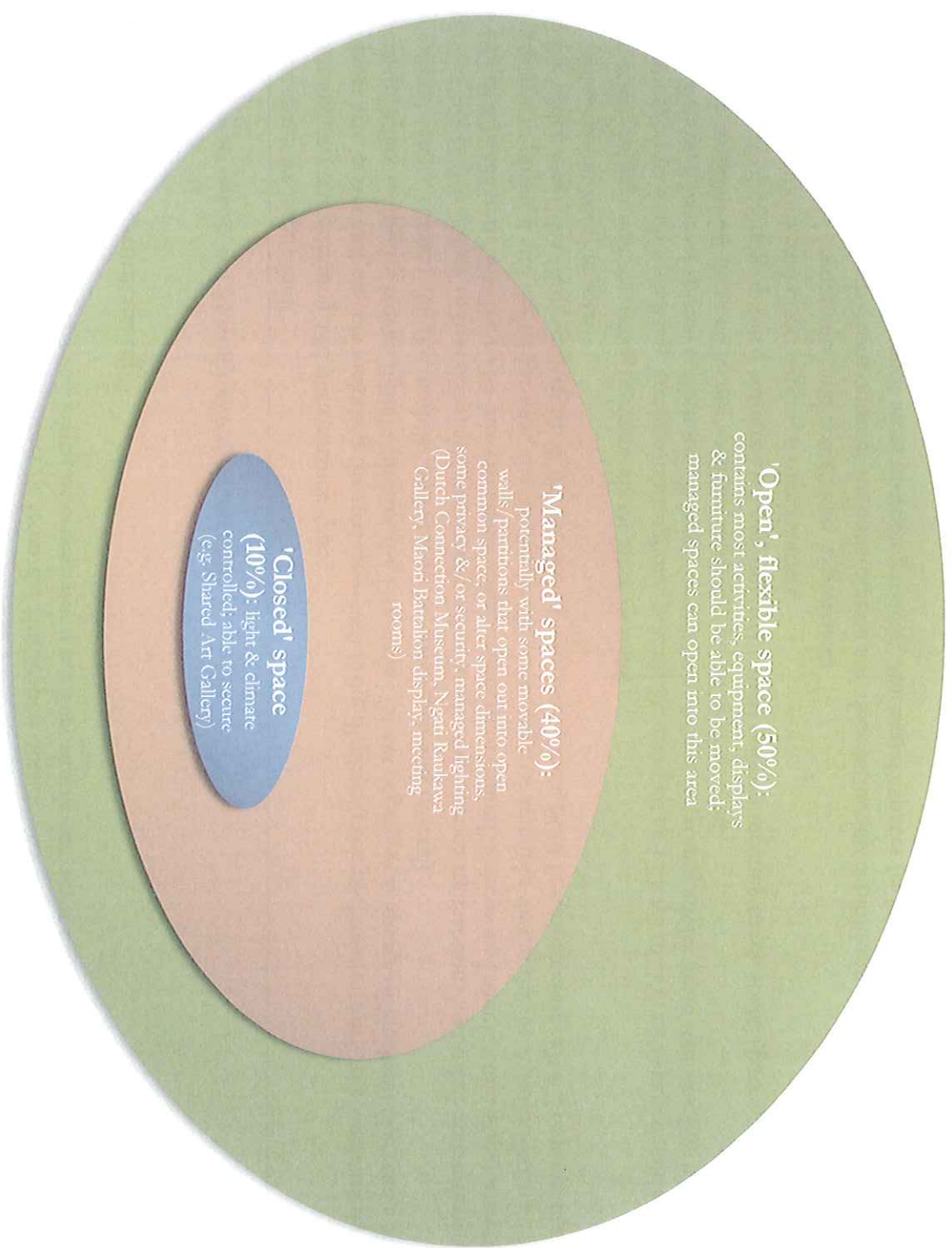
#### **Managed spaces:**

In some cases natural light or noise needs to be managed, or privacy is required, or some security is needed. We expect that areas such as the exhibition spaces (Dutch Connection, Ngati Raukawa, and Maori Battalion) and most of the meeting spaces will need a degree of enclosure, requiring walls and ceilings, but that these can be moved. We expect that approximately 600 m<sup>2</sup>, or about 40% of Te Awahou-Nieuwe Stroom will make up the 'managed spaces'.

- Where we can change the dimensions of the area and make a room larger, or smaller
- Where doors might open out into other spaces, including into the open, flexible space
- Where walls might not be solid (but be drops or partitions or screens) and ceilings might be suspended sails, or an illusion created by lighting, for example

#### **Closed space:**

This climate and light controlled space is the shared art gallery – constructed to a standard that allows Te Awahou-Nieuwe Stroom to attract high quality/high interest exhibitions. We expect that this closed space will be approximately 150 m<sup>2</sup>, or about 10% of the total area.



### The 'open and flexible' space

Upon entering the building, whether from the Main Street or from the landscaped outside-area near the water's edge, windmill and Whare Manaaki, this open space has high impact. It is not expensive looking or ornate, but it is a very simple yet clever disguise of the old retail barn.

"I have arrived – and it's going to be worth the trip"

"This is home" ...

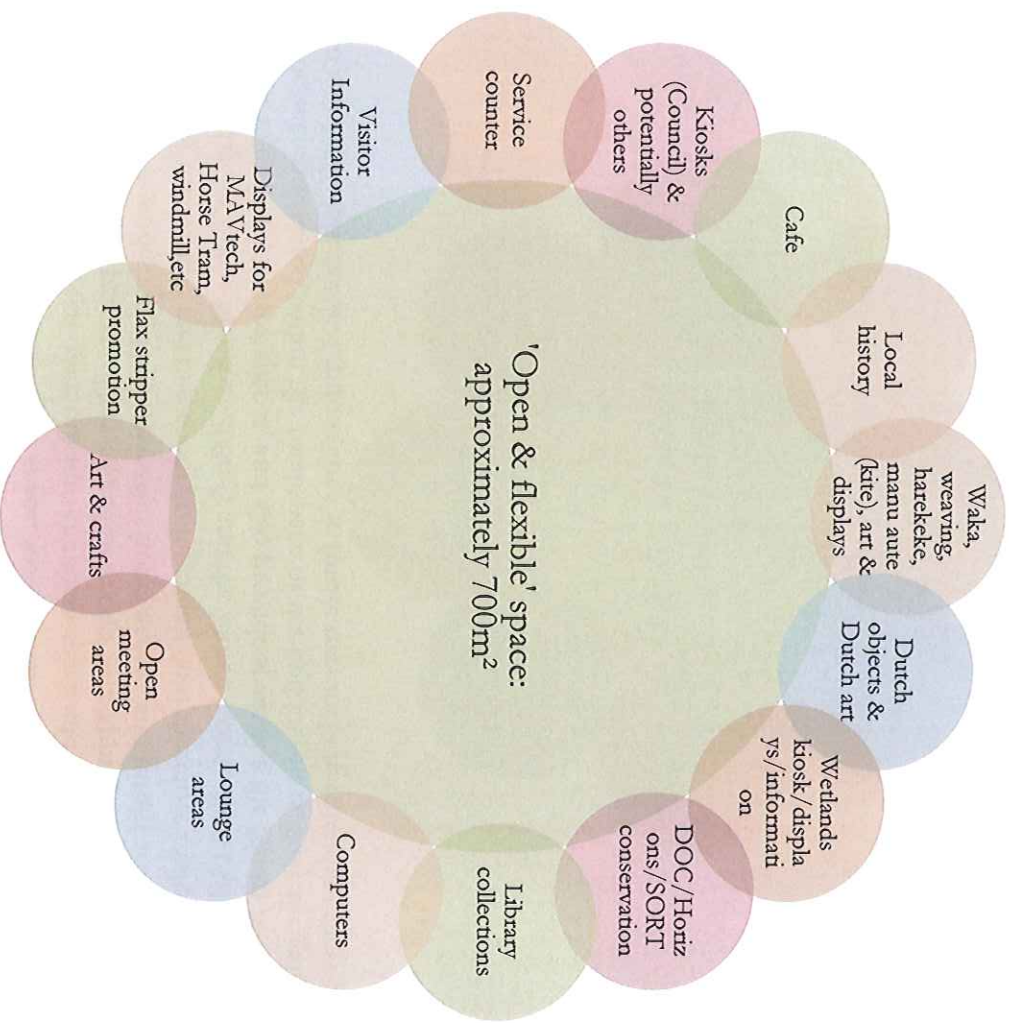
*This is our place, where people weave cultures and knowledge with vision and pride.*

Within this 700m<sup>2</sup> open space we might find:

- A large, uncluttered, central gathering and performance space
- Dutch and Maori arts, crafts and objects including the two large wall-hung displays (each potentially 15m<sup>2</sup>), the suspended manu aure (kite), the waka, perhaps a flax sculpture, woven murals, photos, the Draaiorgel (street organ), a sculpture of Zeehaan (Tasman's ship), etc
- A centrally located service counter (ideally modular and able to be unplugged and moved)
- Two self service kiosks (for library transactions) and potentially other kiosks for Council transactions and other convenience services, wifi, computers (about 8 hardwired, but able to be moved) audio visual experiences (sound, screens and touch technology) integrated throughout
- Moveable displays, in physical and digital formats, that promote the wide range of activities within the Te Awahou-Nieuwe Stroom complex, Foxton and the wider area (Flax Strippers, windmill, Horse drawn tram, MAVtech, SORT, conservation, DOC, community news, Historical Society, etc. (Allow about 80m<sup>2</sup> in total)
- Visitor information displays and resources (perhaps about 30m<sup>2</sup> in total)
- Library collections, on moveable shelving, arranged throughout, potentially grouped as 12 bays of AV, newspapers and magazines; 40 bays of fiction and non-fiction; 8 bays of special collections; 21 bays for children; 4 bays for young adults (note that one bay is single sided with 4 or 5 shelves). The space required for these collections will be approximately 175m<sup>2</sup> in total
- Lounge areas (a variety of seating options) scattered throughout, to be used as open meeting areas, social spaces, or quieter work spaces
- A café with a pleasant outlook and direct access to outside areas,
- Room for temporary 'pop-up' commercial and community experiences
- Space to move large objects through (from outside) for constructing and deconstructing exhibitions
- Good line of sight and way-finding to service areas (including toilets), "managed" spaces (exhibitions and meeting rooms) and the 'closed' shared gallery



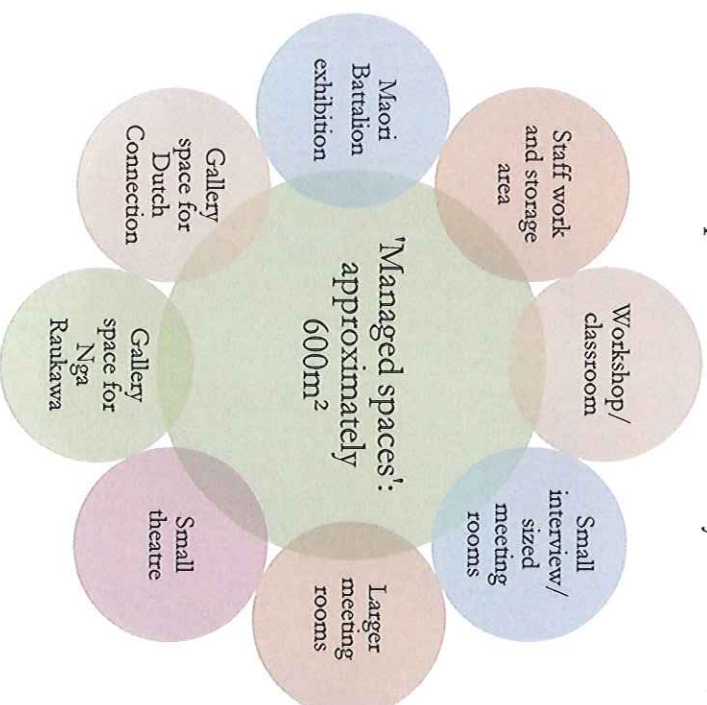
A range of experiences within this open space:



## The 'managed' spaces

Within these 'managed' spaces, which are well linked to the large open space, we will find:

- Meeting rooms of different sizes, that potentially can open out into the main space and be changed in size to suit requirements. Some, especially the two or three smaller ones, require privacy. They can all be set up with appropriate furniture and technology to suit the need. Some are suited for use as a classroom or workshop. They have after hours access, and ideally would have access to kitchen facilities
- A small theatre could ideally be part of the flexible meeting room arrangement, and therefore multi-use, rather than as a separate closed space
- The Nga Raukawa Gallery (specified by Te Taitoa Maori as 200m<sup>2</sup>) and the Dutch Connection Gallery (specified as 600m<sup>2</sup>) should be designed as managed spaces, rather than totally closed spaces, and also provide space for the Maori Battalion exhibition. Ideally the floor space for each gallery needs to be accommodated within the total space of the building. It is likely the galleries will be smaller than requested, and could be adjusted in size to meet different needs. Options for the future may include extending these galleries out from the building.



### The 'closed' space

The Shared Art Gallery, tentatively at 150m<sup>2</sup>, would be used for local, national and, potentially, international exhibitions. It requires good security and light, temperature and humidity control.

### Exterior elements

The landscaping design is vital to the success of this project – connecting the building to the river loop, the surrounding green-spaces, the Main Street retail area, amenities such as the swimming pool, and the existing services and buildings – importantly the windmill, the Whare Manaaki, the Flax Stripper Museum, the murals and the Tram Station building.

- Te Tairoa Maori plan to erect two additional galleries, each 200m<sup>2</sup>, adjacent to the Whare Manaaki: a Contemporary Art Gallery and the Hapu Gallery/Matakarapa
- The Horse Tram Society, De Molen Trust (windmill) and the Flax Stripper Museum Trust each have identified essential, as well as potential, requirements that are separately listed later in this document. The requirement for large machinery maintenance and ease of access are important to factor into the planning
- The Council offices, which have been closed due to earthquake risk, and the Council owned Arts Centre each require significant improvements or will need to be disposed of
- Other external features, mentioned by the project stakeholders, also include an outdoor circular atamira (stage); pou; flax sculpture; an exterior stained glass feature on the ends of the Whare Manaaki; a garden of tulips; bike stands; a Kuppibruggetje (bridge); sculptures
- Provision could also be made for 'pop-up' vendors visiting the site at various times during the week. This could include ice cream sales, a pizza trailer, a community market, bike hire, etc.
- Additional experiences (for example, evening barbeques, outdoor performances, or an exterior movie screening) should be considered in the landscaping design



## The experience

*“One team of multi-skilled customer service professionals, lead by an experienced manager & supported by specialist contractors.”*

*“One well coordinated team of knowledgeable volunteers – Friends of Te Awahou-Nieuwe Stroom.”*

*“Enriched by integrated art and crafts, wifi and technology experiences, digital and hard copy information, displays and interactive experiences, social opportunities, recreation resources, and live performance.”*

*“Open each day of the week, easy to access, and well connected to everything else – convenient for locals and visitors alike”.*

## What's happening?

<p>7.30am - in a meeting room which has been expanded to accommodate 50 people</p>	<p>There's a breakfast meeting, organised by Rotary and HDC. The rooms have been reconfigured to cope with the 50 people attending this meeting. There will be a video connection made with a well-known international speaker. The catering has been organised by the café and they've staffed the service counter early to make sure the flat whites are available for people arriving early. There's a good wifi connection for checking email on tablets and phones. There's plenty of parking and it's easy to get into the building.</p>
<p>8.30 - the complex opens and staff are ready to welcome visitors and provide help with enquiries</p>	<p>Its early the end of the dog registration period - a resident pops in on the way to work and has a question to ask before making the on-line registration and payment.</p> <p>There's action beginning in the exhibition rooms as the spaces are readjusted to be able to accommodate a short-term loan of Dutch exhibit that will generate much interest. It needs to be secure and in the right conditions - and this means a slight rearrangement of exhibits and adjusting the spaces of the galleries. As everything is designed to be reasonably mobile, it won't be too difficult to organise.</p>
<p>9am - visitors need help and there's some adjustments to be made to the meeting rooms</p>	<p>Backpackers, who have been staying at the beach, want to purchase ferry tickets. They have time to catch up with home on Skype, and do a quick viewing of the exhibitions before heading south to catch the 3pm sailing. They've also been able to plan where they'll spend the night. They enjoyed talking to the staff about their trip so far and the staff encouraged them to book in on the 10.30am tour of the day of flax stripper museum. They have plenty of time to linger in the Ngati Raukawa gallery beforehand and look at the harakeke-weaving exhibition before heading to find out how flax is prepared.</p>

	<p>With the breakfast meeting over, the meeting rooms need to be reconfigured to accommodate the day's schedule of meetings. Foxton Beach School is sending a senior class (of about 30) to use the class set of tables 10.30. The teacher will take the lesson but it also involves looking at the flax stripping resources and visiting the Whare Manaaki and the flax stripper museum after lunch. They'll base themselves in one of the meeting rooms. Yesterday two junior classes from Central Normal School in Palmerston North visited. They were studying the Netherlands.</p> <p>The Foxton Arts Society is holding their weekly workshop after lunch – they prefer to use the area with the hard floor surface and the sink. Their gear is stored in their cupboard on site.</p> <p>The three small meeting rooms are fully booked today. The Budget Advisory Service has a number of clients to meet and have booked one of the rooms from 9.30am until 2.30pm; there are JP interviews being held in another room; and 4 students from the College have booked the third room for the afternoon to work on their project.</p>
9.30am Friday	<p>The Foxton primary is holding its Kapa Haka festival at Te Awahou this year. Activities have been planned for throughout the day and also on Saturday. Other local schools are joining in so there are already lots of people arriving. The outside circular atamira will be used, and also the large inside space tonight.</p>
10am	<p>The 10.30 waka tour of the day starts to get ready – the tour goes along the river loop and stories are told about traditional life on Matararapa – including about the famous carver, Hokowhitu McGregor and his two wives (one there and one further up-river), and the five year old boy who would ferry his relatives across the loop in a dinghy.</p>
10am Saturday – the ice cream van arrives	<p>A hot weekend day in summer – so it's going to be busy. Today he'll park his vehicle in the shade. The pool is open, there's planting happening by the water, and there's a special children's workshop on – its likely he'll be there until 4pm if not later.</p>
10.15am	<p>One of the newer staff members, a younger local man, notices two teenagers who have stopped by the waka. The staff member talks to them about the waka and the carvings, the manu aute – and then he shows them into the Ngati Raukawa Gallery.</p>
10.30am	<p>This week at 10.30 each day there's screening in the small theatre of the work of Rangimahora Rehana-Mete and other notable Maori weavers. This has been organised to coincide with the exhibition currently running in the gallery. The Whare Manaaki is also open so that people can visit and talk to local weavers.</p>



11am Friday – three tour buses arrive from Wellington	Three busloads of people off a cruise ship arrive from Wellington at 11am. As with each of these tours (now a regular thing in summer) they plan to stay until just after 3pm. A range of tours and activities has been arranged – involving the wider Foxton and Horowhenua communities: visiting the Nga Raukawa and Dutch Connection galleries, learning about traditional weaving in the Whare Manaaki, visiting the Flax Stripper Museum, climbing to the top of the windmill, riding the horse tram, visiting MAVtech, going on a waka tour along the river loop. Local craft and produce stalls are along the Main Street and there are lots of options for lunch. The visit today finishes with a kapa haka performance, this time by Foxton School) at 2pm, before café carers for the afternoon tea.
11am on Tuesday	Today there's a one-hour drop in time – the librarians are here to help people use their ipads and tablets to borrow eBooks.
1.30pm on a week day	A couple from Wellington has two young Japanese women staying and they have brought them to Foxton for the day. They spend couple of hours touring the exhibits in the Ngati Raukawa Gallery and the Dutch Museum before visiting the Flax Stripper Museum at 4pm. It's a been an interesting and engaging day out of the city and they have enjoyed their self guided tour. They particularly enjoyed the art installations throughout the facility and purchased several small items of local art and produce to remind them of the day.
2pm in the school holidays	There's manu aute (kite) making in the workshop today and tomorrow with kite flying on Saturday afternoon. So many children want to join in so more volunteers have come and the doors in the workshop have been opened into the large entrance area to make more space. There lots of noisy activity, laughter and waiata as the manu aute are being created.
3pm after school	Lots of children come in to use the library resources and the Internet. Students find spaces to study – either on their on or in small groups. The three small meeting rooms are always popular for student use after school. There's a librarian on site after school Monday through to Thursday from 3.15pm until 4.45pm.
4pm Wednesdays	SORT's junior conservation club meets – this time they're going to have a talk about more of the birds at the river mouth, and then help plan the working bee next month. Their job will be to manage the marketing of the working bee.
4pm Wednesday	Two couples from Invercargill have arrived after having arrived in Wellington off the ferry that arrived at 2.10pm. Apart from being grateful for the clean toilets, they are able to enjoy a late afternoon tea before booking some overnight accommodation. They have time to look at the Maori Battalion display and do a little research before heading out to Foxton Beach for the evening. They've planned a full day of activities in the area tomorrow and have been encouraged to stay an additional night – made even more tempting because of the music and dance performance scheduled for tomorrow evening. They've booked tickets for that and have also arranged a tour of the Dutch gallery as one of the couples belongs to the Netherlands Society. This is their first visit to the Dutch Museum. They also commented that they particularly enjoy the local focus of the Iwi gallery – it was extremely well presented but not overly touristy.

1pm Wednesday	The hire bikes are popular with visitors mid week – taking advantage of the ½ day ½ price mid-week deal
4 – 7pm Saturdays	The weekly happy hour run by the café kicks off at 4pm. Designed to be a family event, there's often something on the big screen for the kids. Even though the rest of the facility closes late afternoon on the weekends the café and small theatre can be accessed outside of opening hours. In summer the café also runs a barbeque. The view out across the river is stunning at this time of the day, and the tables spill out onto the grassed area when the weather is good.  The horses are up late – as it's a beautiful evening for a ride. The Tram Society is finding the Sun-down rides are popular with both locals and visitors. It seems to fit in nicely with the pizza and barbeques as well – making a nice community run event and a good fundraiser.
6pm Friday night	Story telling for children and this week it's about Peketahi the Taniwha. There's a huge crowd of kids – and lots of Dads as well.
5 - 8pm – Wednesday, Friday and Saturday pizza nights	This is one of the "pop-up" features - the pizza cart arrives on Wednesday, Friday and Saturdays from 5pm until 8pm. With a great reputation for gourmet pizzas (they've even featured in the Koru in-flight magazine and in Lonely Planet), locals have learnt to come early. Tonight is going to be busy as a movie is going to be shown on the outdoor screen, the horses are here and there's a bit more early evening planting going on down at the river.
7pm Saturday	It's one of those perfect midsummer evenings and people are arriving for the dance performance being held on the atamira (stage) outside. People have brought their own chairs or grab cushions, beanbags and chairs from inside. The café will stay open later tonight.
7pm Thursday	One of several community functions held throughout the year – this one is a fundraising auction, followed by a buffet meal and dance. There will be about 80 attendees at this evening's event.



## A summary of key design considerations

To achieve this concept, we recommend the following design considerations:

**Most things can be moved:** most displays, furniture, shelving and even groupings of computers will be able to be moved (ideally by just one or two people) – using wheels, sections and easy-to-move components, multiple plug-in and connection options, etc. Where possible and appropriate, sliding doors or moveable walls will allow for spaces to be enlarged or made smaller to accommodate for changing use of the spaces or different user needs.

**Each square metre of the building should be well used:** each area of the building needs to attract high foot-traffic, and an effective design, logical connections and useful internal pathways can influence this. Essentially, we want to be confident that we will get the best return on investment in the building and the wider complex.

**Technology is the future:** immediately we will provide fast Wifi access - inside and out (and ideally also in the Main Street retail area); at least 8 hard wired terminals (ideally with different options for locating the groupings of these (unplug and move and re-plug); plenty of power points (customer demand for power points will continue to increase); portable tablets or ipads available for onsite use. Before long we will have adopted more touch screen and multi-layered technology. RFID will be used for the self-service transaction library items, to manage library collections, and for security of items. Large screen TV, movie, teleconferencing, lighting and sound options, and touch screen technology will be used. Movie’s could screen in a small multi-use theatre, if the large open space, and potentially outside.

**Art, exhibitions and technology are to be integrated into the overall experience:** we expect that these will be planned for from the beginning, even if not immediately installed. Consideration must also be given to the weight (and location) of the large Dutch tile tableau and similar sized Maori piece; access of the waka and other large items; overhead display of the manu aure (kite); fragile nature of some exhibitions; etc. Flooring and walls can incorporate specific design elements such as the harakeke (flax) or the Porowhita (circular motif). It should also be noted that artworks and exhibits may require power.

**Enclosed spaces are to be kept to a minimum:** where privacy, security, or managed heat and light conditions, are essential requirements - enclosed spaces or pods will be included but, where possible “rooms” and experiences will be created using “walls” of furniture, objects, shelving, art, screens, etc. Essentially, we are seeking workable, yet affordable and future flexible solutions.



**One customer service point will be centrally located:** one multi-purpose centrally located service area is required to cover all aspects of the operation. Ideally this will be modular (able to be easily reconfigured, shifted, and even disconnected and dismantled if the space is required for a specific event or function). Counters for separate functions are to be avoided.

**Meeting rooms, workshop area, staff office space and storage will be shared:** staff office space will also accommodate volunteers, as required, and community workers. On-site storage will be limited to items used on a regular basis with off-site storage (or at least out of building) used for other bulky or less frequently used items.

**If affordable, a mezzanine area could be included:** an upstairs area provides a different perspective – of the exhibits and activities of facility itself, from above, and also of the landscape outside. Additional space upstairs would potentially allow some of the areas to be expanded.

**Multiple access points to the building can be managed:** RFID enabled security and a centrally located service area means that the facility need not be limited to one entrance only.

**Things may change – on a daily, weekly or longer-term basis:** consideration should be given to where, for example, the pizza or ice-cream truck might park in the weekends or occasional nights; where a community market might be held; temporary or new longer-term commercial opportunities within the building; a change in the requirements of any of the partners; or an introduction of a kiosk or a new service.

**Some exhibitions and events may charge a fee for entry:** consideration should be given to how this might be managed without compromising the primary concepts of flexible, shared and open spaces.

**Longer-term realised operational efficiencies are important:** we are looking to employ a multi-skilled team that will respond well to an efficient, flexible and logical layout. Obviously this includes minimising duplication of effort; effectively utilising self-service technology; and working on behalf of many parties - as one team. Consideration also needs to be given to design aspects that will provide efficiencies associated with cleaning (including windows, toilets, terraces and pavements); electricity use; security; and furniture and flooring maintenance.

## ADDITIONAL INFORMATION

*Ko tenei wahi tapuna o te tauiira whiri o te mataranga me nga Tangata katoa I te mana me nga whakaroa nui.*

*Dit is onse plek, waar culturen en kennis zich samenwoven onder de mensen, met visie en trots.*

*This is our place, where people weave cultures and knowledge with vision and pride.*

### Individual requirements

The purpose of this section is to summarise individual activities and aspirations of the settlers and other partners, and to document individual space and service requirements. The information contained in this section has informed the recommended design approach, which has been presented in the previous section.

#### Te Taitoa Māori o Te Awahou

In 2010 the Māori community formed a charitable trust: Te Taitoa Māori o Te Awahou. The Trust brings together the nine hapū of Ngāti Raukawa ki te Tonga with mana whenua status in Foxton (Ngāti Takihiku, Ngāti Ngarongo, Ngāti Hinemata, Ngāti Whakare, Ngāti Rakau, Ngāti Turanga, Ngāti Te Au, Ngāti Pareraukawa, Ngāti Kikopiri) and the local Māori collectives in the Foxton community (Te Awahou Māori Women's Welfare League, Moutoa Maori Wardens, Te Roopu Whanau Culture and Development Club, Te Atakura, Hei Huruuru and Te Whānau Tautoko o Te Kura o Te Awahou). The purposes of the Trust are:

- To provide a collective voice to the interests of the local Māori community
- To promote the physical, social, psychological and spiritual wellbeing of the community through demonstrating ngā kaupapa tuku iho
- The first priority of Te Taitoa Māori o Te Awahou is to see the development of the Piri Harakeke Māori Museum and Arts Centre

The Whare Manaaki is a working space for Māori creative arts, including weaving and carving, and as a training centre for Rangatahi in the areas of tourism, performing and creative arts. Te Taitoa Māori envision that two additional galleries, to complement the Whare Manaaki, will be constructed beside the Whare Manaaki, closer to the river:

- Hapu gallery/ Matakara (Te Taitoa Māori would like this gallery to be 200m<sup>2</sup>)
- Contemporary art gallery (Te Taitoa Māori would like this gallery to be 200m<sup>2</sup>)

Te Taitoa Māori would like two galleries within the Mitre 10 building:

- Ngati Raukawa gallery: this 200m<sup>2</sup> gallery will present the stories of the nine hapu and six local Māori collectives
- A shared exhibition gallery: to be used to exhibit and high quality art by local and visiting artists (200m<sup>2</sup> recommended)

Other requirements and considerations include:

- It has been suggested that the building design elements utilise the Harakeke (flax) as inspiration (potential layout inside and outside, potential Harakeke sculpture inside or outside)



- An exterior stained glass entrance installed perhaps on the side of the Whare Manaaki would have high visibility from the road: “stained/coloured glass ‘amo and mairi’ rendering the mahau (recessed verandah) in a wash of sunlit colours – captivates, entices, invites and attracts” Sketches have been appended
- It is envisioned that a Manu Aute (kite) will hang in the main entrance – with approximately 3m wing span and lighting effects it may possibly be mechanized (resources about Manu Aute can be found at <http://christchurchcitylibraries.com/Maori/Kites/> and <http://www.reara.govt.nz/en/kites-and-manu-tukunuku/page-1>)
- A waka will be positioned on the floor in the common gathering area. The dimensions of this waka are to be confirmed. Ideally, a mezzanine area would provide a different view of this waka. It is envisioned that the waka might be surrounded by rorohiko (computers) and pukapuka (books). A suitable external door is required to move the waka in and out of the building
- A Putatara (conch shell trumpet) and other traditional musical instruments may be displayed, and played, in the common area (<http://www.tepapa.govt.nz/education/onlineresources/matariki/MatarikiMusic/Pages/overview.aspx>). Sound recordings will add to the experience of arriving into this facility
- The Porowhita (the circular motif described in the introduction) is suggested as a key motif within the complex, both within the building (artworks, part of the decoration and/or design and layout) and outside as part of the landscaping (potentially a circular Atamira – stage)
- It has been proposed that a circular atamira (platform or stage) be constructed in the courtyard. Te Taitoa Māori also note that the circular motif links the Maori with the Dutch – a central feature of the windmill is the circular millstone.
- A Taniwha named Peketahi is said to live in the river loop south of the former wharf area, and another Taniwha, Papangaiō, is said to dwell near the mouth of the Manawatu. The story of the taniwha may be incorporated into the overall experience in some way
- Pou may be positioned inside and outside
- Other suggested decorative features may include silk banners, a woven mural, and photos

A summary paper from a weekend at Motuiti in November 2011 includes a longer list of ideas that should be discussed with Te Taitoa Māori o Te Awahou.

## Dutch Connection Museum

<http://www.dutchconnection.org.nz>

The Dutch Connection Trust has prepared a document that informs this design brief of the Dutch Connection Trust's requirements. In addition to this document, which is appended to this brief, the key objectives of the Dutch Connection Trust are highlighted in the Business case for the TANS project. These objectives include:

- Creating an icon that can symbolize Dutch presence in New Zealand
- Informing, educating and inspiring New Zealand about its Dutch connections
- Being a focal point for the New Zealand's dispersed Dutch community
- Building a "home" – a place with a sense of national identity where we can host our guests and celebrate the strong bonds between the Dutch and all New Zealanders
- Providing exciting experiences that work on all senses
- Showcasing the difficulties as well as the achievements of a highly successful migration story
- Illustrating the many benefits of multi-culturalism
- Creating a centre that enhances the present and helps shape the future through cooperation – artistic and cultural exchanges, forums, scientific debate and business cooperation

The Dutch Connection Trust has indicated that, subject to funding availability, they are keen to be part of phase 1 of the project – opening the museum and a temporary exhibition in the shared gallery space. Importantly, the Dutch Connection Trust wishes to have the Tasman Tableau in place at the opening of the facility.

The museum is likely to contain in depth exhibition experiences that illustrate the stories of the Dutch in New Zealand. It is envisioned that the museum space will be arranged in different zones and that the stories will be enhanced through the use of different media, including large-scale film and audiovisual presentations, interactives and object displays.

Requirements and considerations include:

- The Dutch Connection Trust has requested 600 – 700m<sup>2</sup> of museum space to be used exclusively for permanent exhibits that will be configurable by professional exhibition designers (preferably rectangular in shape and with a visible connection to the water; managed natural light but possibly with some windows; with potential for ticketing; and good access to power and data)



- Office work space
- A space for temporary exhibitions (the Trust has recommended a space of about 150m<sup>2</sup>) that is potentially shared with others. This space needs to comply with certain security, humidity and temperature standards to attract touring exhibitions and access special loan items. Access to this space should allow for the loading and unloading of objects. Also consider outside of opening hours
- Sufficient space (shared with others) to accommodate groups of people with a large screen and networked AV system, good acoustics and access to catering facilities
- The Tasman Tableau is 15m<sup>2</sup> (3 x 5 metres) and will be wall hung in a prominent place in the common gathering/ open entrance space. The Tableau, which is a drawing from Abel Tasman's logbook, has been created from traditional "Delft Blue" tiles and should be wall-hung (in segments). It is expected that the tableau will be accompanied by a significant piece organised by tangata whenua
- A Draaiorgel (Dutch Street organ on wheels) will also be located in the common area and can be moved outside as required
- Other items to be included as "hero" objects may include: a display of Dutch traditional costumes, a sculpture of Zeehaan (Abel Tasman's ship) which is currently displayed in Parliament, and a statue of Abel Tasman
- Special considerations include the treatment of the navigation route to the museum – that it is clear and thematically linked, perhaps with "hero" objects displayed in common areas
- The Dutch Connection Trust also stresses the importance of the link with the windmill, and the links with the river and the wider landscape
- There are opportunities to integrate Dutch features into the landscape such as a Kuppelbruggetje (bridge), a field of tulips and a bike hire stand
- A sculpture could be commissioned by a recognised Dutch artist
- Storage of exhibition items is currently off site and decisions have yet to be made about whether onsite storage is required

#### Te Horowhenua Trust – Library Services

A design brief for a library within Te Awahou-Nieuwe Stroom was prepared in 2010 and recommended an allowance of 550m<sup>2</sup> for a separate library space within the complex. Horowhenua residents value their library services and, with the recent opening of Te Takere in Levin, make increasingly good use of the district's lending, information and technology resources and services, reading and digital literacy development programmes, and general activities and special programmes and events. Local Foxton residents require a modern and relevant library service and it is anticipated that these valued services will be able to be effectively delivered out of Te Awahou-Nieuwe Stroom.

Key to planning this aspect of Te Awahou-Nieuwe Stroom is to understand that Te Awahou-Nieuwe Stroom will be a different concept to Te Takere. Te Takere was developed as the district's main library – with a heritage centre and other significant community functions (such as the large youth space, the learning centre, and meeting facilities) and commercial elements (AA, café, visitor information services and sales, etc). Te Awahou, by comparison, is being developed as a national tourist destination (telling the stories of Maori and other settlers in the Horowhenua and the Dutch community in New Zealand) and as a place that serves local people with day-to-day services and amenities. The library will primarily be part of this latter (local) experience, although will provide resources and access to information that supports the tourist activities of the key project partners.

Usual features found in modern public library will still be found in this new facility but they will be integrated as part of the total experience and not separated into a designated library space: lounge and study areas will be integrated as part of the overall facility, Wifi and hard wired computers will be able to be used by all visitors, and learning, activity and meeting spaces will be available. Still primarily offering a lending and browsing collection, 85 bays of shelving are required to house and effectively display the collection. A bay contains shelves on one side (can be wall fixed or double sided, which would then equate to 2 bays) and for design purposes the current estimate of the number of bays required is: 12 bays of shelving to display audio visual items, magazines and newspapers; 40 bays for fiction and non-fiction; 8 bays for special collections (Te Ao Maori, local history, Dutch); 21 bays for the children's collection; and 4 bays for young adults.

Requirements and considerations include:

- The 85 bays of shelving can be dispersed throughout the facility – most likely into the categories identified above. It is estimated that approximately 180m<sup>2</sup> should be initially allocated to house the collection (allowing for display, grouping and access the estimate is 24m<sup>2</sup> for audio visual, 85m<sup>2</sup> for fiction and non fiction, 16m<sup>2</sup> for special collections, 45m<sup>2</sup> for children's collections and 10m<sup>2</sup> for young adults' collections. Consideration needs to be given to the future positioning of the shelving as use of each collection category tends to be changing (an international trend – with growth in some areas and a decline in others but not necessarily an over all decline in lending)
- It is desirable to have most, if not all, of the of the shelving on wheels (in no more than two double-sided bay units)
- Wifi and approximately 8 to 10 hardwired computers – able to be accessed by everyone using the building and the wider complex
- RFID (radio frequency identification) is used to manage and transact materials through self-service issues and (potentially returns) kiosks – it is expected that there will be two units (allow an additional 20m<sup>2</sup> for self issue, returns and payment kiosks). It is expected that more than 90% of issues and returns will be transacted by customers
- Each entrance will require RFID enabled security gates
- External RFID enabled returns slots (also used after hours) should be positioned at convenient locations near (including close to short-term parking)



- Enquiries and assistance will be managed at a shared customer service area
- Shared learning/training/ facilities would be used for library programmes
- It should be noted that library users still value having access to some quieter spaces – for example, users enjoy Te Takere’s mezzanine floor as a quieter space within the busy community hub
- Shared office space is required for managing collection items, organising bulk items for distribution, along with storage.

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#### Horowhenua District Council – information, services, community support and community board

Horowhenua District Council currently provides walk-in access to information and services in a temporary location at Foxton Library. Since the closure of the Foxton Service Centre in August 2012, Council has provided access to information and Council services from its temporary location at Foxton Library. During this time, the Community Board has been holding monthly meetings at the Lions Club Hall in Park Street.

Council intends to continue to promote self-service of payments, transactions, property searches and general information – supporting customers to use the Internet for information and making on-line payments, and kiosks (as they are developed). The service centre currently transacts about 5 receipts per day and serves about 15 customers per day.

Council works with local community groups in a number of ways including annual grants, advocacy support and, in some cases, supports the provision of affordable office and meeting space for community groups and agencies (for example, the Foxton District Budget Service currently is co-located with the library and service centre; Foxton Beach Senior Citizens receive support with the maintenance of their building and grounds; the Arts Society use a Council owned building as their Arts Centre). Council is reassessing all of its buildings, particularly in terms of longer-term affordability. Most pressing is the need to make decisions about the buildings that are more likely to be prone to earthquake damage. This project provides an opportunity for the community to access shared meeting facilities within Te Awahou-Nieuwe Stroom.

Requirements and considerations include:

- Access to meeting rooms large enough to accommodate monthly Community Board meetings, community group meetings, and catering facilities. Also consider access outside of opening hours
- Access to a smaller rooms for confidential discussions (including use by community organisations such as Budget Services, for example)
- A service counter that includes a terminal, cash register, Eft-pos, telephone, and storage of materials used on a regular basis



- Multi-functional copier/scanner
- Storage for bulk items (including paper items, rubbish bags and recycling bins)
- Displays of Council and local information (allow approximately 4m<sup>2</sup>)
- Wifi and computer terminals to use to access local information (combine with library, etc)
- Shared office/workroom space potentially to also include additional workers from community organisations

#### Flax Stripper Museum

<http://foxton.org.nz/foxton-attractions-flax-stripper.html>

Currently open daily between 1pm and 3pm and staffed by volunteers from the Foxton Flax Stripper Museum Trust, the museum accommodates a working 1930's flax-stripping machine (where the flax is beaten, at great speed, between a revolving metal drum and a fixed metal bar) and a working "scratcher" (a machine that takes out all of the short fibres and polishes up the flax). The museum also includes static displays of equipment and photographs relating to the flax-milling industry. The museum is a unique and interesting attraction showcasing one of only two working flax-stripping machines in the country but, because it relies on solely on voluntary effort and is open for only two hours each day, it attracts only about 1,000 visitors a year.

Requirements and considerations include:

- The machines require supervision and a skilled operator
- When in operation, the machines are very noisy
- Health and safety issues associated with the machines may need to be addressed
- The area immediately outside the museum is used for drying and bleaching the stripped flax – with sunlight and wind required
- The museum is full of interesting information – exhibits, photos and printed information about flax and the stripping industry which could be effectively introduced in the main facility by way of audio, digital, photographic and object displays
- Opportunity to promote and ticket tours of the museum and provide information from the centrally located service area in Te Awahou
- Consideration given to extending opening hours and/or enhancing the building to showcase the experiences provided inside – additional glass?
- Trustees are reluctant to see the building relocated although others comment that the overall space would be enhanced and flow better if the museum was repositioned

### Save Our River Trust (SORT)

<https://www.facebook.com/FoxtonSaveOurRiverTrust>

Te Awahou-Nieuwe Stroom sits at the water edge, beside the Manawatu River Loop. Foxton's Save Our River Trust is dedicated to restoring this Foxton Loop, which has become disconnected from the Manawatu River. The river loop has the potential to develop connections with the Manawatu Estuary (nationally recognised for its 110 species of birdlife) and Foxton Beach by way of walking and biking pathways. The river loop also provides potential for boating and other water activities as part of the Te Awahou-Nieuwe Stroom experience. SORT has already undertaken extensive work to improve the quality of the waterway of the river loop through planting and restoration work. A key TANS objective is to provide educational opportunities about the local ecology and its natural state (fish and vegetation, and land and water management). It is expected that Te Awahou-Nieuwe Stroom will promote the unique ecological features of the area, tell the stories of the rich and plentiful past, and educate visitors and the community about careful and appropriate management in the future.

Requirements and considerations to support the work of SORT include:

- Consider of how Te Awahou-Nieuwe Stroom will sit in the wider environment – the immediate landscape and its vital relationship to the river loop – a future of boating tours, and walking and cycling paths
- Provide effective displays and information about the restoration of the river loop and the development of flax wetlands, walkways and the river port – potentially developing a wetlands centre within Te Awahou-Nieuwe Stroom
- Provide space for education events, speakers and films
- Promote the efforts of SORT and provide information and sales from the centrally located service area

### Community Arts Centre

<https://www.facebook.com/pages/Foxton-Community-Arts-Centre/441935565841245>

The Foxton Community Arts Centre, which is located on the corner of Main and Wharf Streets, exhibits and sells local art and craft. The centre is run by the Foxton Community Arts Society Incorporated and is open Monday to Friday from 11am until 2pm and on Saturdays from 11am until 2pm. Drop in workshops are held each Wednesday from 11am. The Arts Centre has about 70 exhibitors and attracted about 2,700 visitors last year.

The building, which is owned by Horowhenua District Council, is maintained by the Arts Society and currently requires significant repairs. Members are unsure whether they would like to be relocated to Te Awahou-Nieuwe Stroom or another site, or remain where they are and carry out the repairs



to the building. Members expressed interest in looking at the various options, although were concerned particularly about operational costs and also security.

Requirements and considerations include:

- Exhibition space, preferably larger than they have now and with more wall space
- Require the works on display to be secure (currently members in attendance during centre opening)
- Space for meetings
- Space for workshops, including weekly drop in sessions, and holiday programmes (hard floor, sink)
- Space for regular garage sales
- Toilet, tea making and storage facilities
- The corner location of the Arts Centre potentially blocks access to Te Awahou-Nieuwe Stroom, particularly in terms of connecting the Te Awahou-Nieuwe Stroom experience to Main Street retail

#### De Molen Windmill

<http://foxton.org.nz/deMolen.html>

The full-size operating windmill is currently open 7 days a week between 10am and 4pm. Visitors are able to tour the upper levels and working parts of the mill and purchase flour, Dutch products and souvenirs. The windmill also currently provides local information services.

Requirements and considerations include:

- Desire from all partners to link the windmill to the rest of Te Awahou-Nieuwe Stroom's activities – included in promotions and activities
- Landscaping: area behind windmill must remain clear and accessible, by trucks and large machinery, for maintenance of the mill

### Foxton Historical Society

Previously located in Main Street in what was originally the main court building, the museum was run by volunteers from the Foxton Historical Society. While there are some physical items that could be displayed in Te Awahou-Nieuwe Stroom, it is primarily a paper and photograph based collection, much of which has been digitised and is available through Te Horowhenua Trust's online Kete:

<http://horowhenua.kete.net.nz/en/site/all/topics/tagged/15370-foxton-historic-walk/>

<http://horowhenua.kete.net.nz/en/site/all/images/tagged/1770-foxton-historical-society/>

Requirements and considerations include:

- Resources (primarily photographs and paper information) are available to create local stories using print or digital photos. These can potentially be displayed vertically (walls or free-standing displays) although technology allows for table top and tablet interactive displays
- Storage potentially off-site
- Some objects for display
- Access to meeting/workshop facilities

### Foxton Horse Tram Society

<http://foxton.org.nz/foxton-horse-tram-society-01.html>

The tram and horses currently turn out more than forty times per year and sometimes for groups as large as 50 people. It usually operates on weekends, weather permitting and when volunteers are available, and at other times by arrangement. When not in operation the tram is located in an on-site purpose built tram barn (beside the tearooms).

Current practice is to exit from the west side of the tram barn to the hitch-up spot near the murals and then to take either a left hand or right hand turn to Main Street. When returning from the first trip out, the tram re-enters the site by the tearooms and parks for the rest of the day on this inner road. At the end of the day the tram is pulled into the tram barn off the lane behind the tearooms using the east side door.

Requirements and considerations include:

- Retain existing tram storage barn beside tearooms – easy to exit and enter as the tram (with or without horses) can only move forward

- The tram comfortably navigates the existing wide internal paths that are wide and sweeping - important to understand that the tram can't turn tight angles and can't be backed to correct
- Parking is required for the large horse truck with room to unload and load large horses and gear
- Require parking space between rides for reasonably large groups of people
- Opportunity to promote the experience within Te Awahou-Nieuwe Stroom, and also potentially manage ticketing

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#### Foxton Schools (and classes visiting from outside the immediate area)

Local schools, including Manawatu College have indicated an interest in creating a shared digital learning centre in Te Awahou-Nieuwe Stroom. The concept has yet to be fully developed by could include sets of computers (likely to be handheld rather than hardwired), digital screens, audio and visual equipment and potentially recording equipment. The school principals highlighted the opportunity of investing resources in one well-equipped centrally located centre. The schools have established themselves as a cohesive working group and see this centre as a practical extension of that relationship. They recognise the potential of Te Awahou-Nieuwe Stroom as a powerful learning resource for local and visiting children.

Today's ideal learning environments are experiential and promote enquiry-based learning. Te Awahou-Nieuwe Stroom should aspire to include engaging and interactive displays that include digital wall and tabletop technology.

In addition to the shared learning centre concept, staff and students put forward ideas for what they would like to see in Te Awahou-Nieuwe Stroom.

Requirements and considerations include:

- A digital learning space to accommodate approximately 30 students
- Library resources for children and young people
- Computers and wifi to use
- Places to study (rooms and open spaces) and socialise
- Activities for children and young people to get involved in and things to do (such as movies, art and craft sessions, learning things, dancing, talent shows, expos, charity drives, performing arts, classes, xbox and play-stations, games like chess, looking at new exhibits – including student art and work, café, etc)
- A base for the day for children visiting from out of the area (a place to put bags, lunch, coats, etc)



## MAVtech

<http://foxton.org.nz/foxton-attractions-mavtech.html>

MAVtech (The National Museum of Audio Visual Arts and Sciences of New Zealand Trust) is another valued local resource, of national reputation, that operates out of Coronation Hall. The historic building was built in 1926, replacing the original 1911 hall (a picture theatre) that was destroyed by fire. MAVtech continue to operate a picture theatre (seating 200 people) using projection equipment from the 1940's. The museum includes cinematographics, photos, projection equipment, cameras, radios, electronics, communications and audiovisual equipment and has an extensive sound archives. MAVtech offers film sessions by appointment and holds a film night on the last Friday of each month.

MAVtech prepared a paper commenting on the design and function of Te Awahou-Nieuwe Stroom, with particular emphasis on Te Awahou-Nieuwe Stroom's potential relationship with the wider Foxton area. This paper is appended to this design brief.

Requirements and considerations include:

- Coordinated approach to integrating Foxton's educational, cultural and heritage resources – well connected to other local service providers
- Potential coordination of volunteers, administration support and collaborative planning and promotion
- Access to temporary exhibition space
- Promotion of MAVtech experience and permanent space to display “raster” MAVtech items within Te Awahou-Nieuwe Stroom

## Maori Battalion Exhibition

This significant private collection of photographs and stories is currently on display in the room adjacent to the Station Tearooms. An opportunity exists for the community to provide support to re-house the exhibition within Te Awahou-Nieuwe Stroom. A plaque, in memory of the ANZACs, is in the garden near the tearooms.

Requirements and considerations include:

- This private collection, with Iwi and Council support, could be allocated an appropriate permanent location within Te Awahou-Nieuwe Stroom. Similar permanent exhibitions are located in Gisborne and Opoitiki
- There is an opportunity to use digital media to complement the existing hardcopy resources
- It is expected that this permanent display is located and presented in a way that reflects the significance of the exhibition

### Visitor Information

As Te Awahou-Nieuwe Stroom will be an information hub in multiple ways (information traditionally accessed in digital and hard copy from the library, information presented in the many displays and various exhibitions, information provided through conversations with the staff, etc.) it is recommended that visitor information (including ticketing, local and national bookings, and itinerary planning) is delivered from Te Awahou-Nieuwe Stroom by way of a sub-regional visitor information service.

Within this space allowance it is expected that local businesses, as well as attractions, will be promoted.

Requirements and considerations include:

- If the I-Site brand is adopted, consideration needs to be given to the particular requirements associated with this brand
- Displays from the Department of Conservation and Horizons Regional Council are likely to also be included
- Consideration should be given to integrating services into a centrally located multi-functional counter, if practicable
- Utilise shared storage and office facilities

## Summary of space as requested

	Exhibition Space (managed lighting)	Gallery Space (managed security, humidity, light, & temperature)	Promotion & Display (within common space)	Workshop area, digital learning centre/classroom	Meeting Facilities	Computers & WiFi	Service & Support	Staff facilities, storage, shared office space
Piri Haraake Maori Museum and Arts Centre	200m <sup>2</sup>	200m <sup>2</sup> (shared) Plus two additional external galleries, each 200m <sup>2</sup> )	Waka, other objects, wall-hung work, woven mural, decorative features, manu aute: 40m <sup>2</sup>	Yes	Yes	WiFi & shared access to terminals	Yes	Possibly yes?
Dutch Connection Museum	600m <sup>2</sup> (permanent exhibitions)	150m <sup>2</sup> (shared)	“Hero” objects: 12m <sup>2</sup> , Wall-hung 15m <sup>2</sup> tile tableau	Yes	Gathering space for groups, with access to catering facilities	WiFi & shared access to terminals		Yes, staff office space. Possibly storage?
Horowhenua District Council			4m <sup>2</sup>		Yes, large & several small spaces – 150m <sup>2</sup> Catering facility – 30m <sup>2</sup>	WiFi & shared access to 8-10 terminals (16m <sup>2</sup> )	Information, payment transactions, administration tasks, promotion, user assistance	Yes, including storage & shared office space
Flax Stripper Museum			6m <sup>2</sup>				Information, potentially ticketing, volunteer coordination, promotion	
Save Our River Trust (SORT)			30m <sup>2</sup>	Yes, access to shared facility	Yes		Information, possible sales, volunteer coordination,	Possibly storage



Te Horowhenua Trust (Library)			175 - 200m <sup>2</sup> (collection potentially dispersed & able to be moved)	Yes	Yes	Wifi & shared access to terminals	promotion	Yes, including storage shared office space, management of stock and transit materials
De Molen Trust windmill			2m <sup>2</sup>				Information, promotion	
Foxton Arts Society		40m <sup>2</sup>	2m <sup>2</sup>	Yes (workshop approx. 40m <sup>2</sup> )	Yes		Information, potentially sales, security, volunteer coordination, promotion	Storage, toilet & tea facilities
Foxton Historical Society			6		Potentially		Information, volunteer coordination, promotion	
Foxton Schools			6	Yes (digital learning space approx. 80m <sup>2</sup> )	Potentially – students utilising small rooms	Wifi & shared access to terminals	Technical support, bookings	
Horse Tram Society			4				Information, potentially ticketing, volunteer coordination, promotion	Possibly storage, toilet & tea facilities
MAV Tech		12m <sup>2</sup> (temporary exhibitions)	6				Information, promotion, administration, volunteer coordination, bookings	
Maori Battalion		16m <sup>2</sup>					Information,	

Exhibition							exhibition development	
Visitor information (i-site)			50m <sup>2</sup>				Information, bookings, trip planning, sales, coordination, administration	Yes, including storage & shared office space
Summary	Museums: Piri Haraake museum: 200m <sup>2</sup> Dutch Connection museum: 600m <sup>2</sup> Maori Battalion: 16m <sup>2</sup>	Shared galleries: 150 – 200m <sup>2</sup> (plus 2 new external galleries, each 200m <sup>2</sup> )	Displays & connecting promotions in common space: 362m <sup>2</sup> (includes library resources)	Learning space/classroom/workshop: 80m <sup>2</sup> . (Include flooring suitable for art and crafts, possibly sink)	Meeting rooms: 150m <sup>2</sup> in total, for meeting rooms (various sizes, flexible configurations). Include mobile conferencing technology, kitchen 30m <sup>2</sup>	Computers: allow for 8-10 terminals (16m <sup>2</sup> ) and Wifi across entire complex	Service area: allow 50m <sup>2</sup> for central shared service area & associated resources	Staff facilities and storage: allow 100m <sup>2</sup> for staff, volunteer (and community partner) workspace

Add:

- **Open performance, gathering, entrance space:** centrally located, approximately 200m<sup>2</sup>
- **Café space:** approximately 70m<sup>2</sup> with direct access to outdoor area, nice views (a Dutch theme café suggested by Dutch Connection Trust)
- **Lounge areas:** arranged throughout and possibly a small theatre: allow approximately 100m<sup>2</sup>
- **Retail spaces:** consider leasing space for commercial operations (retail, banking or business office space) either on a longer term full-time basis or on a “pop-up” basis (seasonal or scheduled times each week); and also including “convenience” services such as ATMs, photograph processing, printing and copying services, bike hire, shower, etc. Allow approximately 100m<sup>2</sup>

In total, these requests potentially equate to approximately 2,250m<sup>2</sup>.

He Kupu Whakaraki

**Whakatauki:**

He kakano i ruia mai i Rangiatea – a seed strewn from Rangiatea

**Pepeha:**

Ko Tainui te waka

Ko Hoturua te tangata

Ko Raukawa te iwi

**Raukawa rohe:**

‘Mai i Waitapu ki Rangatua, mai i Mīria -te-kakara ki Kukutauaki’ – meaning, ‘from Waitapu to Rangatua [two streams flowing into the Rangitīkei River], and from Mīria -te-kakara [a location in the Rangitīkei River] to Kukutauaki’.

**Te Hekenga**

The people who now live in the lower Manawatu River have all journeyed there from far away homes. Te Hekenga can be translated as the “migration” or “voyage”. Some of the countries the Europeans have come from include England and Holland. Others came from India and Asia, eg China. For Ngāti Raukawa, our tupuna journeyed first from east Polynesia to the Kawhia and Waikato regions, and then south to the Kapiti coast, Horowhenua and Manawatu regions. People came to find new opportunities, security and resources. In settling there, they got to know each other, and new connections were formed.

**Te Hekenga Mai o Tainui**

Te Rauparaha and Te Rangihaeata, of Ngāti Raukawa and Ngāti Toa, had travelled to the Kapiti coast region in 1819 with Ngāpuhi and realized that it would be a good place for trading with Europeans. It was a place of plenty, and their guns from the north gave them an advantage. As their Waikato and Maniapoto relations rallied to oust Ngāti Toa from the southern Kawhia region Te Rauparaha and Te Rangihaeata became further convinced of the need to move south. Their Raukawa relatives were also under pressure from other tribes, some of which were better able to access guns. But Te Whatanui of Ngāti Huia and Ihakara Tukumaru (of Ngāti Ngarongo, Ngāti Takihiku, Ngāti Hinemata) initially wanted to migrate to the Heretaunga (East Coast) area, with support from a Ngāti Kahungunu hapu Ngāti Upokoiri). While the Raukawa group lived there for several years, it was not able to settle, and on the urging of Te Rauparaha’s much-respected older sister Waitohi, these chiefs too began to consider travelling south. Some, led



by Te Aokatoa of Ngāti Takitiku, would return to south Waikato, and some would join their relatives in the south. According to Phillips, it was Te Rangihaeata who led the first migration from Kiritihēre on the west coast, with Te Rauparaha following later in a migration known as Te Heke Tahu Tahu Ahi from Tirua Point.<sup>3</sup> Their first settlement in the region was at Waikawa, near the coast west of Manakau.

Ignoring a warning from Te Rangihaeata (whose wife Te Pikinga was of Ngāti Apa), Te Rauparaha and his whānau met with Muaupoko at Ohau, by Lake Papaitonga and were grievously attacked. Messengers were sent to Ngāti Raukawa with the news: ‘i kohurungia a Te Rauparaha’ (‘Te Rauparaha was seriously hurt or worse’). A small group led by Te Ahukaramu came to the Kapiti coast in 1825 to support their relations. This group was later named Te Heke Karere, and was seen as the first migrating group of Ngāti Raukawa. By the time this group arrived in Otaki, Kapiti Island had already been taken by Te Rauparaha and his Ngāti Toa relations. Waitohi challenged her relations from the Waikato with the words: “Mā wai o koutou e mau mai aku werewere, hei noho mai ki runga i te whenua kua oti nei i ahau te ukui? (Who of you will lead my barnacles [maternal lineage] to this land that we have cleared?) Her appeal struck to the heart, and Te Ahukaramu promised to bring their relations south to the new region.

But the people were hard to shift from their ancestral lands, and Te Ahukaramu resorted to burning down several houses as a means of persuasion. Finally, in 1826 he was able to lead a sizable group, named Te Heke Whirinui south to the Kapiti Coast. This group stayed first on Kapiti, and then at Otaki, where it supported Te Rauparaha in obtaining utu for the loss of his children in his conflict with Muaupoko. Nepia Taratoa and Te Whatanui, who had realized the advantages of the Kapiti area for accessing guns, brought further Ngāti Raukawa migratory groups (Te Heke Karititahi in 1827 and Te Heke Mai i Raro in 1828) in ensuing years. Māori land court records quoted by Phillips state that there were further migrations, eg the survivors from a failed migration called Te Heke Ruamaioro which came down the Wanganui river included some of Ngāti Hikitunga. While some travelled south, others also returned north (eg Ngati Huri), so the migrations were complex and involved a two-way flow to some extent.

Te Wharanui and his people were allocated land in the Horowhenua and southern Manawatu areas, with Nepia Taratoa and his people settling further north and inland near the Manawatu and Rangitikei rivers. Ngāti Raukawa supported Te Rauparaha in obtaining utu in Te Wai Pounamu (the South Island), Whanganui, and south Taranaki. However, Te Whatanui adopted a protective attitude towards Ngāti Apa, Rangitane and Muaupoko, allowing them to continue living in the region, albeit under his mana. A peace deal was made with Ngāti Kahungunu, who agreed to remain east of the Tararua range – signified by Te Rauparaha naming the range “Te Tuarā tapu o Te Rangihaeata” (‘Te Rangihaeata’s sacred backbone’). When whalers and traders began arriving in the region, Te Rauparaha encouraged his Ngāti Toa and Ngāti Raukawa relations to participate in obtaining the new goods, such as guns and tools, by growing potatoes, pork and scraping flax. The ambitious settlement plans of the New Zealand Company led to the Wairau

<sup>3</sup> Phillips, F.L. (1995). *Ngāi Tahu a Tainui, Landmarks of Tainui*, vol 2, Otorohanga, Tohu Publishers. p153.



conflict in 1843, causing inter-ethnic tensions in the Horowhenua-Manawatu area, but several European traders and farmers remained through this period.

#### Te Awahou o Raukawa

Ihakara Tukumaru of Ngāti Ngarongo, Ngāti Takihiku and Ngāti Hinamata, after leaving the East Coast venture with Te Whatanui, settled first in Otaki and moved to Te Awahou (now Foxton) in the 1830s. In May 1840, he signed the Treaty of Waitangi under the name of Tahurangi. Te Ranghaeata signed it soon afterwards; perhaps thinking it would allow Europeans better control over the unruly whalers. One of the first English settlers at the Manawatu was Thomas Uppadine Cook who began living at Paika in 1842, buying flax fibre from the local hapū. Amos Burr, John and Thomas Kebbell, and Francis Robinson were other early settlers who provided services such as accommodation and livestock. The hapū became involved in cultivation for trade – selling wheat, maize, potatoes and kumara, along with flax, pigs and flour from their own mill. Goods were transported down the river, and the river was also the means of accessing various other communities and resources. The river was known so intimately that various parts of it were named. Some of the plentiful kai available from the river, streams and lakes were tuna, inanga, maitai, and patiki. In the ngahere (forest) there were both berries and birds eg kereru, tui, huiā and the coast provided abundant fish and shellfish. An estimate of the Māori population along the riverbank in the 1840s was 3,400. The flax was initially used to make rope for export. Sawmills cutting timber for new houses also employed several locals.

In 1846, Te Ranghaeata fought against the British in the Hutt Valley, supported by his relations including some of Ngāti Whakarete, Ngāti Huia, Ngāti Toa and Ngāti Rangatahi, as well as others from the Whanganui region. Some military victories were attained and at times the European morale was low, but eventually the strength of British numbers and armoury, alongside some Māori allies, became dominant. Te Rauparaha was arrested, and Te Ranghaeata led his people, after a few further skirmishes, north to Poroutawhao, a swamp near the Manawatu River. There he and his supporters were left in peace, struggling to survive but proud in their traditions. He was supported by Ngāti Whakarete, his fighting force who stayed nearby, further up the Manawatu River. While Te Ranghaeata restricted the sale of land and the extent of settlement in the 1840s, fearing an influx, Rev James Duncan was supported by Takaparua and Ihakara Tukumaru to build a home and begin his mission. He lived at times at Te Awahou and Te Maire (near Shannon) before deciding to establish permanently at Te Awahou.

Hapū of Ngāti Raukawa have lived at Te Awahou and surrounding areas since the 1830s – predominantly Ngāti Ngarongo, Ngāti Takihiku and Ngāti Hinemata. Other Ngāti Raukawa hapū also in the vicinity are Ngāti Te Au, Ngāti Turanga, Ngāti Whakarete, Ngāti Pareraukawa, Ngāti Rakau, and Ngāti Kikopiri. Eight of these nine hapū descend from Takihiku, except Whakarete who was a brother of Takihiku. Ihakara was the leading chief of Ngāti Ngarongo, Takihiku and Hinemata, and closely associated with others. He gave the name Te Awahou to the Foxton area because his aunt, Te

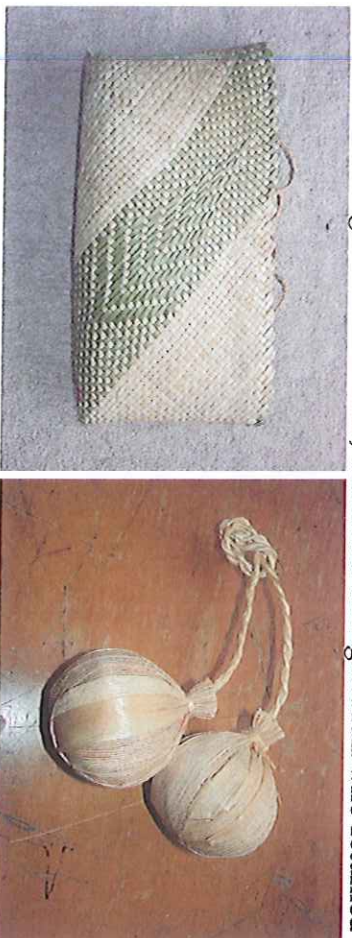


Awahou, was the first person to be buried there, at the place now called Ihakara gardens. Te Awahou is also the name of the stream which goes into the river loop at the site. Several other hapū members are buried there, as well as Europeans. Ihakara controlled the ferry crossing on both sides of the river, and built a flourmill for commercial purposes. Sheep, cattle, pigs, potatoes, timber and flour were some of the products shipped to Wellington. T U Cook owned two sailing ships to support this trade.

The Māori and European communities were close-knit in the first decades after the pioneers arrived in the 1840s. Several of the Europeans took Ngāti Raukawa wives, including Amos Burt, whose Raukawa wife was the daughter of a chief Te Raotera. In 1850 Cook married Te Rauparaha's step-granddaughter Meretini Te Akau (then 16), a descendant of prominent Raukawa chief, Hapekituarangi. Cook and his family moved from Paiaka to Te Awahou in 1854 to set up a store, accommodation house, wharf and later a hotel. In 1855 a serious earthquake encouraged further European settlers to abandon Paiaka and move to Te Awahou. The new wharf at Te Awahou became busy with flax, timber, and other produce being carried on boats up and down the coast. Coaches travelling along the coast were another important means of transport, and the ferry crossing was significant at this time. The sale of Te Awahou block of 37,000 acres by Ihakara Tukumaru to the Provincial Government occurred in 1858. The European population was only 100 at this time, but sections began selling in 1866. Hence, many peoples have become interwoven from these beginnings at Te Awahou.

#### Te Rau Harakeke

Harakeke (Flax) was created by Tanemahuta, god of forests, and has been important in traditional life for making clothes, baskets, sails, and fibre for cord, for tools, fences, houses and waka. The abundance of flax in the wetlands of the Manawatu and surrounding area has been an important resource since human occupation there, and its use for traditional purposes has continued through the generations. A leading weaver in the 1950s to 70s was Mrs Rangimahora Reihana, a member of Ngāti Huri who returned south to the Manawatu region.



Some of Rangimahora's work, showing her skill and the fine sheen of our local flax.



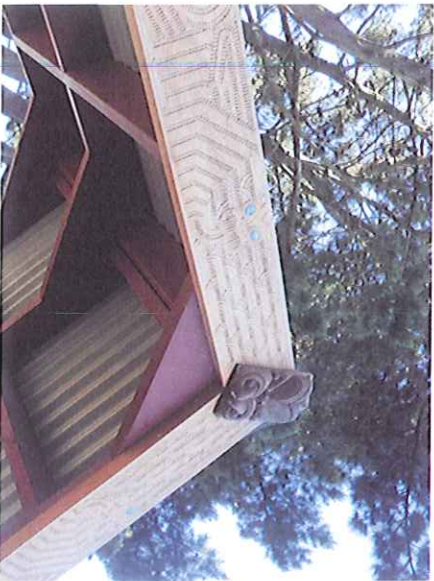
In 1967 she presented Geordie Fergusson, son of Governor General Sir Bernard Fergusson, with some exquisite examples of her work - three tiny woven kete, representing the three baskets of knowledge retrieved from the heavens. Geordie and his father were also given two beautiful locally woven korowai. Rangimahora was awarded the British Empire Medal for her services towards the preservation of flax crafts in 1974.

Traditional weaving practice is continued by many enthusiastic weavers today and is the focus of a three-year course at Te Wānanga o Raukawa in Otaki. It is demonstrated at the Whare Manaaki during its public openings every weekend.

Mechanical manufacture of flax for commercial purposes began in 1869 when the first flax mill was opened by Irishman James Pownall. Subject to fluctuations in the market, the operation continued (on and off) for over 100 years. The export of flax fibre was the town's main source of income from 1889-1934.

#### Piri Harakeke

The name Piri Harakeke refers to the river loop, which was once a clean, free-flowing waterway, a source of kai, important for access both by waka and ship. A taniwha named Peketahi, brought from the Waipa River by Ihakara Tukumarū, lives in the river loop south of the former wharf area. Peketahi is represented in a carved waharoa at the start of a walkway, near the water tower at the south end of town. The lair of Peketahi is said to be at the adjacent bend in the river. These motifs were also on the whare tupuna Te Aputa ki Waitau, on Matararapa (now an island) across the bend in the river. This house was accidentally burnt down in 1942, the same year as the Whirikino Cut. This cut, an attempt to reduce flooding, affected the community's access to its kāinga and also its ability to improve amenities there. It led to the stagnation and silting of the river loop, which is an ongoing problem. The waharoa was carved by Wiremu Kereopa Taylor, great-grandnephew of the prominent carver Hokowhitu McGregor, whose home was also across the river. Another taniwha, Papangaio, is also said to dwell near the mouth of the Manawatu.



The waharoa (left) was carved by Wiremu Kereopa Taylor and is situated near the Piriharakeke river loop and the lair of the taniwha Peketahi. The circular manaia symbol is more clearly visible in the second image. Haehae patterns also represent tuna (eels) and inanga (whitebait).



#### Porowhita – the circle

In relation to the circular motif, which we propose as a motif within the complex, a circle is a naturally occurring shape in nature, eg the moon, ripples, a cross-section of a tree. A phenomenon known as a circular rainbow is another example. An example of when this occurs is when the

shadow of a person (or airplane) falls on cloud below. Circles are often represented in our carving patterns, and have an association with our traditional beliefs about the origin of the universe.

It has been proposed that a circular aramira (platform or stage) be constructed in the courtyard. It is also worth noting that the circular motif links the Maori with the Dutch – a central feature of the windmill is the circular millstone.

#### Manu aute

Another artwork proposed is a manu aute. Manu aute or kites were used by our ancestors as to signal others, eg to warn neighbouring hapu of an approaching enemy. There is specific reference to manu aute at Maungatautari, a Ngāi Raukawa region, being used as a means of communication and a past-time. They were also seen as a means of connecting earth with the heavens.

This korero takes us back to our beginnings, as stated in the whakatauki: He kakano i ruia mai i Rangiatea – a seed strewn from Rangiatea

Hēni Collins & Te Kenehi Teira, February 2014



### The story of the Dutch in New Zealand

The first known Dutchmen to come close to New Zealand shores were the crew of the 2 ships under command of the Dutch explorer Abel Tasman. The year was 1642 and he was on a voyage to explore and hopefully discover lands where the Dutch could set up trading posts. Acquiring a new colony was not the aim of the expedition because the small population of the Netherlands simply couldn't sustain that. A second reason was to find out whether there was a western sea passage to Staten Landt (Chile). Tasman was employed by the Dutch East Indian Company and sent by its commander in Batavia, now called Jakarta in Dutch East India.

Tasman made his way to Mauritius with 2 small ships called "de Zeehaen" and "de Heemskerck" and from there he sailed east until he sighted the mountains of southern Tasmania. Sailing further east he sighted the Southern Alps and finally reached Golden Bay at the top of the South Island. By the way, he didn't discover Cooks Strait and thought that New Zealand was one big land. The cartographer on board, Isaac Gilsemans, sketched the coastline as it appeared from the sea. In Golden Bay Tasman hoped to replenish his food supplies and take on water. The orders from the East India Company were that if they encountered local inhabitants, to copy their behaviour. When the local tribe sounded a signal on an instrument made of a shell, a Putatara, Abel Tasman's men answered in kind, blowing a trumpet. The call to war had been accepted according to Maori protocol! Disaster followed when Tasman lowered a sloop the next day to talk to the commander of de Heemskerck, and the Maori warriors attacked the sloop. Four men were killed and Tasman lifted anchor hastily. Isaac Gilsemans made a sketch of this encounter, which has been translated into a Delft Blue tile tableau displayed at the Dutch Museum.

Not many Dutch people came to New Zealand until the 1950-ies but Getrit van Ash started a school for the deaf in Christchurch in 1880 and by his request the painter Petrus van der Velden moved to Christchurch. Rabbi Herman van Stavereen and Julius Vogel both settled in Wellington. Julius Vogel was of Dutch descent but came from London. But the number of Dutch citizens that came to New Zealand during this period was minute compared to other nationalities like the Irish and the British. There were no reasons why they would emigrate and the Dutch governments were not promoting emigration during this period. Between the 2 world wars Dutch missionaries came to New Zealand such as some of the Mills Hill Fathers (Catholic). After the second world war a big immigration wave took place as the Netherlands were left poor and desolate after 5 years of German occupation. There was a housing shortage and there wasn't enough work. New Zealand however needed workers and a deal with the Dutch government was struck that enabled some 160,000 Dutch people to enter the country. An other reason to emigrate was that in New Zealand there was no threat of a communist take over and a third world war. The Dutch fitted in well and learned to speak English. They were hard workers and had a good reputation. They were one of the few nationalities that were allowed to immigrate during that period apart from the British and the Danes.

Between 1970 and 1990 the makeup of the Dutch immigrants changed and immigrants migrated for life style reasons or fear of a third world war in Europe. Nowadays migrants enter the country just to see if it suits them and if it doesn't, they leave again. On the whole the more recent immigrants were better educated than the immigrants that entered the country in the 50-ies and 60-ies. The numbers of Dutch immigrants has now dwindled to less than a 1000 per year.

The influence of the Dutch immigrants has been diverse and significant especially in the 50-ies and 60-ies. New Zealand in those days was a British colony without the sophistication of the mother country; it was a predominantly agricultural country with a very small population in relation to its size. The new immigrants settled in all four corners of the country; some had jobs waiting for them when they arrived, others found work in the bigger centres or found work on farms. The Dutch immigrants saw opportunities in the hospitality industry, in the agriculture, floriculture, horticulture, dairy and poultry industry and in the building industry. Artists were inspired by the natural beauty of the land and the colours intensified by the light. It was a land of opportunity while the economy flourished.

Presently the Dutch are well integrated and apart from their accents if they are first generation, are visually indistinguishable from other Kiwis. They however still have the reputation of being outspoken and even blunt! They speak their minds and are not afraid to make a fool of themselves when found to be wrong. This has implications in the workplace but also if they are entrepreneurs and working for themselves. Colleagues look to them to communicate with bosses or vent frustration on their behalf or propose new ideas. Entrepreneurs are not afraid to try new things. Naturally this characteristic will fade out in time, but at the moment it is still very obvious in New Zealand society. Dutch Kiwis are in the forefront of dairy innovation, horticulture and floriculture and as they have close ties with the homeland, they can access the newest trends quite easily and set up business partnerships, find clients and suppliers. But you can find them in all types of occupation and at all levels of society and living far and wide in New Zealand.

Yolande Van de Wetering, February 2014<sup>4</sup>

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<sup>4</sup> Other resources that tell the Dutch migration story can be found at: <http://www.teara.govt.nz/en/dutch> and <http://www.netherlandsfoundation.org.nz/the-dutch-in-nz/>



## Background resources

In addition to the Business Case – Te Awahou-Nieuwe Stroom Project (compiled by Horowhenua District Council in 2013) and the Deed of Trust: Te Awahou-Nieuwe Stroom Trust, other background documents inform this design brief and illustrate various aspects of the history of this project. These, in alphabetical order, include:

- Dutch Connection Trust Preparation Document to Inform Te Awahou-Nieuwe Stroom Architectural Brief, Dutch Connection Trust, November 2013
- Dutch Connection Trust Website: <http://www.dutchconnection.org.nz>
- Memorandum of Partnership between Te Roopu Whanui Culture and Development Club Incorporated and Te Taitoa Maori o Te Awahou for Whare Manaaki
- Memorandum of Understanding between Horowhenua District Council and the Dutch Connection Museum Trust on the Dutch Connection-Museum Centre Project, September 2008
- Piri Harakeke Museum and Gallery, introductory notes, 2011
- Te Awahou – Foxton Library Design Brief, June 2010
- Te Awahou-Nieuwe Stroom Business Plan: Realising a World-Class Vision in Three Stages, TANS, May 2012
- Te Taitoa Maori o Te Awahou: Te Awahou-Nieuwe Stroom Project – Piri Harakeke Maori Museum & Arts Centre, summary notes compiled by Hayley Bell, Chairperson, Te Taitoa Maori o Te Awahou
- Te Taitoa Maori o Te Awahou Trust Building Design Concepts Presentation, notes from Motuiti Marae, Himatangi, May 2011
- Te Taitoa Maori o Te Awahou Trust Museum and Gallery Building Design Concept – illustration of stained glass entranceway
- Trust Deed for Te Taitoa Maori o Te Awahou, October 2010

In addition to these documents, Boffa Miskell prepared a Te Awahou Project Development Plan in August 2009, and Pete Bossley Architects produced a concept design in 2010.